

HAL•LEONARD®

# GUITAR PLAY-ALONG

AUDIO  
ACCESS  
INCLUDED

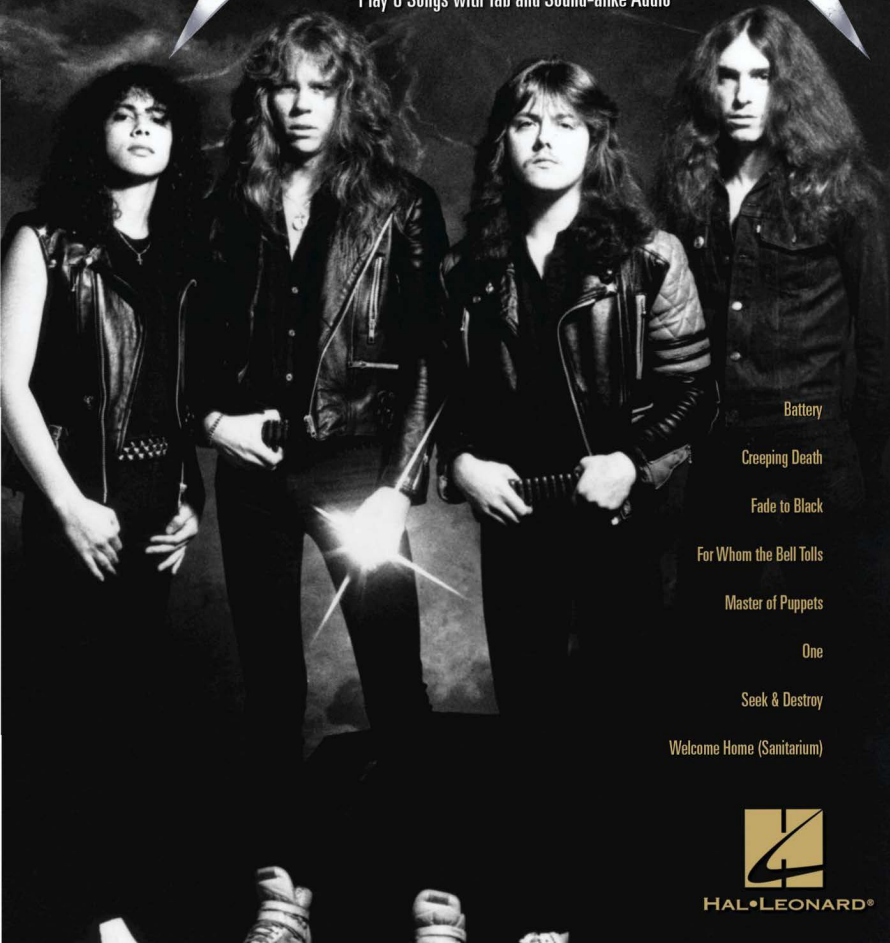


VOL. 195

# METALLICA

## 1983 - 1988

Play 8 Songs with Tab and Sound-alike Audio



Battery

Creeping Death

Fade to Black

For Whom the Bell Tolls

Master of Puppets

One

Seek & Destroy

Welcome Home (Sanitarium)



HAL•LEONARD®



## Intro

Moderately slow ♩ = 76

E5

Fmaj7

Dadd9/F#

G5

E5

Fmaj7

First system of musical notation. The top staff is in 4/4 time, featuring a melody with a *mf* dynamic and a *w/ clean tone* instruction. The bottom staff is a guitar TAB with fret numbers 3, 2, 0, 2, 0, 1, 2, 0, 2, 5, 3, 3, 2, 0, 2, 0, 1. Chord symbols E5, Fmaj7, Dadd9/F#, G5, E5, and Fmaj7 are placed above the staff. Performance markings include *let ring* with a dashed line and a bar line.

Dadd9/F#

G5

E5

Fmaj7

Dadd9/F#

G5

Second system of musical notation. The top staff continues the melody with a *rake* instruction. The bottom staff shows fret numbers 2, 0, 2, 0, 5, 3, 2, 0, 9, 10, 12, 9, 10, 12, 9, 10, 12, 10, 9. Chord symbols Dadd9/F#, G5, E5, Fmaj7, Dadd9/F#, and G5 are placed above the staff. Performance markings include *let ring* and *rake* with a dashed line and a bar line.

E5

Fmaj7

Dadd9/F#

G5

E5

Fmaj7

Third system of musical notation. The top staff continues the melody with a *rake* instruction. The bottom staff shows fret numbers 7, 9, 10, 7, 7, 9, 7, 10, 7, 9, 10, 9, 9, 7, 12, 14, 14, 12, 14, 14. Chord symbols E5, Fmaj7, Dadd9/F#, G5, E5, and Fmaj7 are placed above the staff. Performance markings include *rake* with a dashed line and a bar line.

Dadd9/F#

G5

E5

Fmaj7

Dadd9/F#

G5

Fourth system of musical notation. The top staff continues the melody with a *rake* instruction. The bottom staff shows fret numbers 12, 14, 14, 12, 14, 12, 12, 14, 12, 14, 12, 12, 14, 12, 14, 12, 14, 12. Chord symbols Dadd9/F#, G5, E5, Fmaj7, Dadd9/F#, and G5 are placed above the staff. Performance markings include *rake* with a dashed line and a bar line.

E5 Fmaj7 Dadd9/F# G5 E5 Fmaj7

w/ dist. P.M. - - P.M. - - P.M. - -

12 14 14 12 14 14 12 14 14 12 14 14 (12) 12 14 14 12 14 14

1., 2. 3. Slightly faster ♩ = 80

Dadd9/F# G5 Dadd9/F# G5 E5 B5 G5 \*D#°/F#

P.M. - - P.M. - - *f*

(14) 12 14 14 12 14 12 (14) 12 14 14 12 14 12 2/2 4/2 5/3 4/6

\*Bass plays note to right of slash.

Interlude Faster ♩ = 195

Em Bb5 A5 E5 Em D Em Bb5 A5

P.M. - - - - P.M. - - - - P.M. - - - -

5/7 0 0 0 0 0 0 0 8/6 8/6 7/5 5/7 5/7 4/5 5/7 0 0 0 0 0 0 0 8/6 8/6 7/5

F#5 G5 G#5 E5 Bb5 A5 E5 Em D

P.M. P.M. P.M. - - - - P.M. - - - -

0 4/2 5/3 0 5/3 6/4 0 0 0 0 0 0 0 8/6 8/6 7/5 0 0 0 0 0 0 0 5/7 5/7 4/5

Em Bb5 A5 Bb5 A5 E5 Bb5 A5

P.M. - - - - P.M. - - - -

5/7 0 0 0 0 0 0 0 8/6 8/6 7/5 8/6 7/5 7/5 7/5 7/5 0 0 0 0 0 0 0 8/6 8/6 7/5

E5 \*Em/G \*D/F# Em Bb5 A5 F#5 G5 G#5

P.M. - - - - P.M. - - - - P.M. P.M.

0 0 0 0 0 0 0 5/7 5/7 4/5 5/7 0 0 0 0 0 0 0 8/6 8/6 7/5 0 4/2 5/3 0 5/3 6/4



E5 Bb5 A5 E5 Em/G D/F# Em Bb5 A5

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 8 8 7 0 0 0 0 0 0 0 5 5 4 5 5 0 0 0 0 0 0 8 8 7

Bb5 A5 E5 G5 A5 D#o

P.M. --|

8 7 7 7 7 2 5 3 5 0 0 4 6

### Verse

2nd time, substitute Fill 1

Em Bb5 A5 E5 Em/G D/F# Em Bb5 A5

1. Lash-ing out the ac - tion, re - turn-ing the re - ac - tion, weak are ripped and torn a -  
2., 3. See additional lyrics

P.M. -----| P.M. -----| P.M. -----|

5 8 8 7 0 0 0 0 0 0 0 5 5 4 5 5 0 0 0 0 0 0 8 8 7

F#5 G5 G#5 E5 Bb5 A5 E5 Em/G D/F#

way. Hyp - no - tiz - ing pow - er, crush-ing all that cow - er,

P.M. P.M. P.M. -----| P.M. -----|

0 4 5 0 5 6 0 0 0 0 0 0 0 8 8 7 0 0 0 0 0 0 0 5 5 4 5

Fill 1

12 12 (12) 8 8 7 6 6 5

Chorus

Em Bb5 A5 F#5 G5 G#5 E5

bat - ter - y is here to stay. Smash-ing through the bound - 'ries,

P.M. ----- P.M. P.M.

5 7 0 0 0 0 0 0 8 6 8 6 7 5 0 4 2 5 3 0 5 3 6 4 2 2 0

G5 A5 D#o Em Bb5 A5

lu - na - cy has found me. Can - not stop the bat - ter - y.

P.M. --- P.M. -----

5 3 7 5 0 0 4 6 5 7 0 0 0 0 0 0 0 8 6 8 6 7 5

E5 Em/G D/F# Em Bb5 A5 F#5 G5 G#5

P.M. ----- P.M. ----- P.M. P.M.

0 0 0 0 0 0 0 5 7 5 7 4 5 5 7 0 0 0 0 0 0 8 6 8 6 7 5 0 4 2 5 3 0 5 3 6 4

E5 G5 A5 D#o

Pound-ing out ag - gres - sion turns in - to ob - ses - sion. Can - not kill the bat - ter -

P.M. ---

2 2 0 5 3 7 5 0 0 4 6



Em Bb5 A5 E5 Em/G D/F# E5 B5

y. Can - not kill the fam - 'ly.

P.M. -----| P.M. -----|

5 7 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5 2 2 0 4 2

G5 Em D#o Em Bb5 A5 E5 Em/G D/F#

Bat - ter - y is found in me.

P.M. -----| P.M. -----|

5 3 5 7 4 6 5 7 0 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

Em Bb5 F5 E5 Bb5 A5 E5 Em/G D/F#

Bat - ter - y.

P.M. -----| P.M. -----| P.M. -----|

5 7 0 0 0 0 0 0 0 3 1 3 1 0 (3) 1 (3) 1 0 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

1.

To Coda

Em Bb5 F5 E5

Bat - ter - y.

8va -----

P.M. -----| P.M.

5 7 0 0 0 0 0 0 0 3 1 3 1 0 3 1 3 1 2 0 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12



G5 A5 D#°

8va----- loco

P.M. 1/2 1

14 12 15 12 17 12 15 12 14 12 15 12 17 12 15 12 14 12 14 12 14 12 14 14 14

2 2 0

Interlude

Slightly slower ♩ = 192

E5 G5 B5

P.M. - - -

2 2 0 5 3 5 3 0 0 5 3 (5) 4 2 4 2

E5 C5 B5 G5 A5 B5

Play 3 times

P.M. P.M. - - P.M. - - P.M. - - P.M. P.M. - - P.M. - - slight P.M. -

7 0 4 5 7 0 0 7 0 0 5 7 0 0 4 5 7 0 0 7 0 0 5 7 0 0 4 5 7 0 0 5 7

Tempo III ♩ = 195

E5 G5 C5 G5 Bb5 A5

P.M. P.M. - - - -

7 0 4 5 7 0 0 0 7 7 4 7 8 6 7 5 7 5 7 5 7 5

Guitar Solo

E5 Bb5 A5 Bb5 A5 Bb5 A5 E5 Bb5 A5

w/ wah

1/2 1 1/2 1 1/2 1 1/2 1 1 1/2

14 14 14 (14) 14 14 14 14 (14) 14 12 14 12 12 14 12 15 12 15 12 15 12 14

The first system of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, the following chords are indicated: E5, Bb5, A5, Bb5, A5, Bb5, A5, E5, Bb5, and A5. The melody consists of eighth and quarter notes, with some beamed eighth notes. A triplet of eighth notes is marked with a '3' below it. Below the staff, there are two rows of fret numbers for the guitar. The first row contains the numbers 15, 14, 12, 14, 12, 15, 12, 15, 14, 12, 14, 12. The second row contains 14, 12, 14, 12, 14, 12, 14, 13, 12, 10, 12, 14, 12, 14. The notation 'P.M.' (Palm Mute) is written below the staff at two points: after the 14th fret and after the 12th fret.



B♭5 A5 E5 G5

P.M.

12 14 12 14 (14) 4/9 7 7 10 10 8 7 9 7 8 7 8 7 9 7 6

A5 F♯5 E5

7 7/9 7 6 9 7 6 7 6 7/9 7 14 12 12 15 15 12 14

G5 A5 N.C. F♯5

12 15 (15) 12 15 12 12 13 15 13 12\10 12 14 14 12 10\8 10 8\7 8 7 0

19 19

steady gliss.

**Interlude** *D.S. al Coda*

F5 B♭5 B5 B♭5 B5 B♭5 B5 F♯5 F5 N.C. D♯°

*Slightly slower* ♩ = 182 *Tempo III* ♩ = 195

*Play 4 times*

wah off P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. - -

3 0 3 1 0 4 2 0 3 1 0 4 2 0 3 1 0 4 2 0 4 2 3 1 0 0 4 6

**Coda**

F5 E5 B♭5 A5 E5 Em/G D/F♯

Bat - ter - y.

P.M. P.M.

3 1 3 1 0 0 0 0 0 0 0 8 6 8 6 7 5 0 0 0 0 0 0 0 5 7 5 7 4 5

Em Bb5 F5 E5 Bb5 A5 E5 Em/G D/F#

Bat - ter - y.

P.M. P.M. P.M.

Outro  
Slightly slower ♩ = 188

Em Bb5 F5 E5 F5 Bb5 B5 Bb5

Bat - ter - y.

P.M. P.M. P.M. P.M. P.M.

\* Slightly faster ♩ = 193

B5 Bb5 B5 F#5 F5 Bb5 B5 Bb5 B5 Bb5 B5 F#5

Play 6 times

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

\*4th time

F5 Bb5 B5 Bb5 B5 F#5 F5 E5

P.M. P.M. P.M. P.M.

Additional Lyrics

- 2. Crushing all deceivers, mashing non-believers, neverending potency.  
Hungry violence seeker, feeding off the weaker, breeding on insanity.
- 3. Circle of destruction, hammer comes crushing, powerhouse of energy.  
Whipping up a fury, dominating flurry, we create the battery.



## Intro

Fast ♩ = 212

E5

D5

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains two measures of music. The first measure starts with a forte (*f*) dynamic and a 'w/ dist.' (with distortion) instruction. The second measure is marked with a 'P.M.' (pick mute) instruction. The bottom staff is a guitar tablature with two lines. It shows fret numbers 0, 0, 0, 0, 0, 9, 7 for the first measure and 0, 0, 0, 0, 0, 9, 7, 5 for the second measure.

Second system of musical notation. The top staff continues the melody with notes and rests. Chord symbols E5, Em, E5, Em D, and A5 G5 D/F# are placed above the staff. Dynamics include 'P.M.' and 'poco rit.'. The bottom staff shows the corresponding guitar tablature with fret numbers 0, 0, 0, 0, 0, 10, 10, 0, 0, 0, 0, 0, 10, 9, 9, 7, 5, 3, 5, 2.

Slightly slower ♩ = 202

E5

G5 E5 G5 E5 F#5

Play 8 times

Third system of musical notation. The top staff features a repeating eighth-note pattern. A 'Play 8 times' instruction is written above a specific phrase. The bottom staff shows the guitar tablature with fret numbers 0, 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 3, 2, 3, 2, 0, 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2.

Fourth system of musical notation. The top staff continues the eighth-note pattern. Chord symbols E5, G5, E5, G5, E5, F#5 are placed above the staff. The bottom staff shows the guitar tablature with fret numbers 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2, 3, 2, 0, 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2.

Fifth system of musical notation. The top staff concludes the eighth-note pattern. Chord symbols E5, G5, E5, G5, E5, F#5, and E5 are placed above the staff. The bottom staff shows the guitar tablature with fret numbers 0, 0, 5, 3, 0, 0, 5, 3, 0, 0, 2, 2, 2, 2, 2, 2, 0, 0, 2, 0, 0, 2, 0, 2, 0, 2, 3, 2, 3, 2, 0.



**§ Verse**

E5

1. Slaves, He-brews born \_\_\_\_ to serve \_ to the phar -  
2., 3. *See additional lyrics*

2., 3. *See additional lyrics*

P.M. --|      P.M. --|      P.M.      P.M. --|      P.M.      P.M. --|      P.M. --|      P.M.

- aoh, \_\_\_\_\_ heed to his ev - 'ry word, \_

P.M. --+ P.M. P.M. --+ P.M. --+ P.M. P.M. --+ P.M.

live in fear. \_\_\_\_ Faith of the un -

P.M. --+ P.M. --+ P.M. P.M. --+ P.M. P.M. --+ P.M. --+ P.M.

- known one, — the de - liv - 'rer. —

P.M. --- P.M. P.M. --- P.M. --- P.M. P.M. --- P.M.

0 0 2 0 2 3 2 3 2 0 0 0 2 0 0 2 0 2 0 0 2 0 2 3 2 0

Wait, some-thing must — be done, — four hun-dred years. —

P.M. --- P.M. --- P.M. P.M. --- P.M. P.M. --- P.M. --- P.M.

0 0 2 0 0 2 0 2 0 0 2 3 2 3 2 0 0 0 2 0 0 2 0 2

G5 E5 G5 E5 F#5

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

0 0 2 0 2 3 2 3 2 0 0 0 5 0 0 5 0 0 2 2 2 2 2 2

E5 G5 E5 G5 E5 F#5 E5 G5 E5 G5 E5 F#5

P.M. --- P.M. --- P.M. --- P.M. P.M. ---

0 0 5 0 0 5 0 0 2 2 2 2 2 3 2 0 0 5 0 0 5 0 0 2 2 2 2 2 2



Chorus

E5 G5 E5 G5 E5 F#5 E5 C5

So let it be writ - ten,

P.M. ---| P.M. --| P.M. -----| P.M. -----|

0 0 5 0 0 5 0 0 2 2 2 2 2 2 2 0 0 0 5

D5 F5 E5 C5

so let it be done. I'm sent here by the cho-sen

P.M. -----|

7 5 10 8 9 7 0 0 0 5

D5 F5 G5 E5 C5

one. So let it be writ - ten,

P.M. -----|

7 5 10 8 12 10 9 7 0 0 0 5

D5 F5 E5 C5

so let it be done. To kill the first born phar-aoh

P.M. -----|

7 5 10 8 9 7 0 0 0 5





A5

8va

loco

C5

22 20 19\17 21 19 17\15 19 17 15\14 17 15 14\12 15 14 12 15 15 14 12 15 14 12 14 14 12

E5

8va

3 3 3 3 3 3 3 3

14 13 12 17 12 13 14 13 12 17 12 13



A5 C5 E5 G5 E5 G5

*loco*

tr

steady gliss. -----

tr

12 15 12 15 12 14 12 15 12 14 12 14 12

15 14 (14) (14) (15) 14

1 (2) (1)

E5 F#5 E5 G5 E5 G5 E5 F#5 E5 G5 E5 G5

tr

steady gliss. -----

tr

4 (5) 8 (9) 11 (12) 14 (15) 14 16 14 16 14 16 14 17 14 16 14 17 14

E5 F#5 E5 G5 E5 G5 E5 F#5

tr

17 14 17 14 16 14 17 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 12 14 12 14 12

E5 C5 D5 F5

tr

14 14 11 12 14 12 11 12 11 12 14 11 12 14 12 13 15

E5 C5 D5 F5 G5

8va -----

tr

12 12 14 15 17 15 14 12 17 17 19 20 19 17 15 14 15

E5 C5 D5

8va

15 14 12 15 14 12 15 14 12 15 14 12 / 17 15 14 17 15 14 17 15 14 17 15 14

F5 E5 C5

8va

17 15 14 17 15 14 17 15 14 17 15 14 / 19 17 15 19 17 15 19 17 15 19 17 15 / 20 19 17 20 19 17 22 20 19 22 20 19

D5 B5 C#5 F#5 E5 N.C.

8va

22 1 22 1 22 1 22 1 19 19

loco steady gliss.

**Interlude**  
Slightly slower ♩ = 190

E5 F5 D5 E5 G5 F5

P.M. ----- P.M. -----

9 7 0 10 8 7 5 9 7 0 0 0 0 12 10 10 8 0 0 0 0

E5 F5 D5 E5 G5 F5

P.M. ----- P.M. -----

9 7 0 10 8 7 5 9 7 0 0 0 0 12 10 10 8 0 0 0 0

Play 3 times



Bridge

E5 F5 D5 E5 G5 F5

Die by \_\_\_\_\_ my hand. \_ I creep a - cross the land, \_

P.M. -----| P.M. -----|

9 7 10 8 7 5 9 7 12 10 10 8

0 0 0 0 0 0 0 0 0 0 0 0

E5 F5 D5 E5 G5 F5

\_\_\_\_\_ kill - ing first born man. \_\_\_\_\_

P.M. -----| P.M. -----|

9 7 10 8 7 5 9 7 12 10 10 8

0 0 0 0 0 0 0 0 0 0 0 0

Tempo II ♩ = 202

E5 N.C.

P.M. ---| P.M. ---| P.M. P.M. ---| P.M. P.M. -----|

0 0 2 2 0 0 2 2 0 0 2 2 3 2 3 2 0 12 14 15 12 14 15 17 15 12

*D.S. al Coda*



Interlude

E5 F#5 G5 D5 E5 E5/B

14 15 16 17

P.M. ---| P.M. ---| P.M.

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

E5 F5/C \*Dsus2 E5 E5/B

P.M. --- P.M. --- P.M.

grad. bend

15 (15) 13 12

0 0 2/2 0 0 2/2 0 3/3

2 0 2 0

\*Bass plays D.

E5 F5/C Dsus2 E5 E5/B

grad. bend

1/2

(12) 12 (12) 10 13

grad. bend

1

(13) 15 (15) 13 12

E5 F5/C Dsus2 E5 D5 C5 B5

Slightly slower ♩ = 194

Play 3 times

grad. bend

1/2

(12) 12 (12) 10 13

grad. bend

1

(13) 15 (15) 13 12

C5 B5 A5 C5 E5 D5 C5 B5

grad. bend

1/2

(12) 12 (12) 10 13

grad. bend

1

15 (15) 13

19 16 0 19 16 0 19 16 0 19 16 0

C5 B5 A5 C5 E5 D5 C5 B5

3

19 16 0 19 16 0 19 16 0 19 16 0

20 17 0 20 17 0 20 17 0 20 17 0

20 17 0 20 17 0 20 17 0 20 17 0



C5 B5 A5 C5

3 3 3 3 3 3 3 3 3 3 3 3

19 16 0 19 16 0 19 16 0 19 16 0 20 17 0 20 17 0 20 17 0 20 17 0

**Outro**  
Slightly faster ♩ = 206

E5 D5

P.M. -----| P.M. -----|

0 0 0 0 0 9 7 5

Slower ♩ = 130

E5 Em E5 Em D A5 G5 D/F#

P.M. -----| P.M. -----| rit.

0 0 0 0 0 10 10 0 0 0 0 10 9 9 7 5 5 5 2

**Free time**  
E5

7 9 10 7 9 10 8 9 11 12 11 9 8 10 9 7 10 9 7 2 2 0 0

### Additional Lyrics

- Now let my people go, land of Goshen.  
Go, I will be with thee, bush of fire.  
Blood running red and strong, down the Nile.  
Plague, darkness three days long, hail to fire.
- I rule the midnight air, the destroyer.  
Born, I shall soon be there, deadly mass.  
I creep the steps and floor, final darkness.  
Blood. Lamb's blood painted door, I shall pass.



Intro  
Moderately ♩ = 112

(Synth)

Bm D/A

*mf*  
w/ clean tone  
w/ fingers  
let ring -----

T  
A  
B

2 4 0 4 2 4 5 4 0 4 0 4 5 4

Bm A/C# Bm

let ring ----- let ring -----

w/ dist.  
w/ pick

2 4 0 4 2 4 5 4 4 2 2 2 / 9 7 7 9 7 8 8/10 8 10

D/A Bm A/C#

3

12 10 8 8/10 12 10 8 7 8 7 9 7 7 8 7 9 7 9 7

Bm D/A Bm A/C#

8va -----

7 7/9 (9)\ 7 6 7 6 8 7 8 10 15 14

Bm D/A

8va

loco

19 14 15 16 15 14 17 15 14 16 14 (14) 14 16 14 14 16

Bm A/C# Bm

8va

14 16 14 15 14 15 14 16 14 15 14 19 17 15 15 17 14 15 16 14 15

D/A Bm A/C#

8va

14 15 14 15 14 15 14 15 17 15 14

F6 E/G# E/B E7 Interlude Am

loco

8va

slight P.M. -- -|

12 14 15 12 14 15 12 14 12 13 15 12 13 15 13 15 13 15 17

C G Em

loco

dist. off w/ fingers let ring throughout

0 1 0 0 2 2 0 2 0 0 3 0 0 0 2 0 0 2 2 0 1/3 2/4



Am C

0 1 2 2 0 2 1 0 1 2 0 2 0

G Em

Play 3 times

0 3 0 0 0 2 0 0 0 2 2 0 1/3 2/4

Verse

Am C G

1. Life it seems will fade \_\_\_ a - way, drift - ing fur - ther ev -

2. See additional lyrics

w/ fingers  
let ring throughout

0 1 2 2 0 2 1 0 1 2 0 0 3 3 0 2 0

Em Am C

- 'ry day. Get - ting lost with - in \_\_\_ my - self, \_\_\_

0 2 0 1/3 2/4 0 1 2 2 0 2 1 0 1 2 0 2 0

G Em Am

noth - ing mat - ters, no — one else. I have lost the will —

3 0 0 3 2 | 0 2 0 1/3 2/4 | 0 1 2 2 2 0 2 1

C G Em

— to live, sim - ply noth - ing more — to give.

0 1 0 2 2 0 2 0 | 0 3 3 2 0 | 0 2 0 1/3 2/4

Am C G

There is noth - ing more — for me. — Need the end to set —

0 1 2 2 2 0 2 1 | 0 1 0 2 2 0 | 0 3 3 3 2

Interlude  
Slightly faster ♩ = 118

Em A5 C5

*poco accel.*

— me free. —

*f* w/ dist. & pick *poco accel.* P.M. ----- P.M. -----

2 2 2 2 2 2 2 2 | 2 2 2 0 0 3 5 | 5 5 5 0 0 3 5



A5 D5 E5 C5 G/B A5

P.M. -----| P.M. -----|

4th time, To Coda 1  $\Phi$

C5 A5 G5 F#5 E5

P.M. -----| P.M. ----|

**Interlude**  
Tempo I ♩ = 112

Am C G Em

*mf*

*D.S. al Coda 1 (take repeat)*

Am C G Em

$\Phi$  **Coda 1**

**Interlude**  
Faster ♩ = 136

D5 E5 D5 E5 G5 F#5 D5 N.C.

P.M. ---

1. 2.

P.M. -----| P.M. -----|

9 7 7 7 5 5 5 4 4 4 4 9 7 7 7 5 5 5 4 4 4 5

**Bridge**

D5 E5 D5 E5 G5 F#5

No one but me can save my - self, but it's

*See additional lyrics*

7 5 9 9 9 7 7 12 11 10 9

D5 N.C.

too late. \_\_\_\_\_

P.M. -----|

7 5 7 5 7 9 9 9 7 7 7 5 5 5 4 4 4 4

D5 E5 D5 E5 G5 F#5

Now I can't think, think why I should e - ven \_\_\_\_\_

7 5 9 9 9 7 7 12 11 10 9



To Coda 2

D5 N.C.

try.

P.M.

7 5 7 5 7 9 9 9 7 7 7 5 5 5 4 4 4 5

Interlude

D Em D Em G F#m D N.C.

P.M.

4 5 5 5 4 5 5 9 7 4 4 4 9 9

2nd time, D.S.S. al Coda

P.M.

9 7 7 7 5 5 5 4 4 4 5

Coda 2

poco accel.

Good - bye.

poco accel.

P.M.

9 7 7 7 5 5 5 4 4 4 5

Interlude

Slightly faster ♩ = 142

E5 G5 F#5 E5 D5 N.C.

P.M.

0 0 0 0 9 7 0 0 0 0 12 11 10 9 0 0 0 0 7 5 9 9

E5 G5 F#5

P.M. -----| P.M. -----| P.M. -----|

9 7 7 7 5 5 5 4 4 4 4 4 0 0 0 0 9 7 0 0 0 0 12 10 11 9

E5 D5 N.C. **Outro-Guitar Solo** Bm

P.M. -----| P.M. -----|

0 0 0 0 7 5 9 9 9 7 7 7 5 5 5 4 4 4 5 2 4 2

A G

P.M. - -| P.M. - -|

(2) 0 4 2 0 2 0 4 2 0 4 2 3 4 2

A Bm

P.M. - -| P.M. - -|

(2) 0 4 2 0 2 0 4 2 0 4 2 2 4 5

A

P.M. - -| P.M. - -| P.M. - -| P.M. - -|

(5) 4 9 9 7 9 9 9 9 9 9 7



The musical score consists of two systems. The first system is labeled 'G' and 'A' at the top. The 'G' section is in G major (one sharp) and 3/4 time. It features a melody on a treble clef staff with eighth and quarter notes, and a bass line on a bass clef staff with eighth and quarter notes. The 'A' section is in A major (two sharps) and 3/4 time, featuring a melody on a treble clef staff and a bass line on a bass clef staff. The second system continues the bass line from the first system, showing a sequence of eighth and quarter notes on a bass clef staff.

8 7 9 7 9 7

7 9 9 9 7 9

9 (9) 7 9 7 (7) 9 7 9

A

Musical notation for the A section. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a bass line with whole notes. The bottom staff shows fingering for the right hand, with numbers 1, 7, 9, and 10 indicating finger positions for specific notes.

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a chord labeled 'A' (A major) and a chord labeled 'Bm' (B minor). The melody consists of eighth and sixteenth notes, with triplets indicated by a '3' below the notes. The bottom staff shows the fretting hand positions, with numbers 1 through 10 indicating the frets. The solo is divided into three measures, each containing a wavy line indicating a vibrato effect.

A

8 10 7 10 8 7 9 7 | 7 9 9 8 7 9 7 | 8 10 7 8 7 7 8

10 8 7 8 7 10 7 10 8 10 8 7

8 7 9 7 9 7 9 7 6 7 6 9

A

7 9 6 7 9 7 8 10 7 10 8 7 8 7 9 7 8 10 7 10 8 7 8 7 9

A musical score for a piece titled "A". The score is written on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with various notes, rests, and accidentals. The bottom staff is in bass clef and contains a bass line with notes, rests, and fingerings. There are three "Harm." (Harmonics) markings above the bass staff, corresponding to specific notes in the melody. The score is divided into two measures by a bar line.



Musical score for "The Sound of Silence" by Simon and Garfunkel. The score is in G major and 4/4 time. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, and the bass line is written on a three-staff system. The melody includes a G major chord at the beginning and an F#m7 chord later. The bass line includes a 10th fret marker and a (10) marker. The score is divided into three measures by vertical bar lines.

[illegible]

A

8va

22 22 22 22 22 (22) 19 22 20 19 20 19 22 19 22 20 22 20 19

*Bridge* Yesterday seems as though it never existed.  
Death greets me warm, now I will just say goodbye.  
Goodbye.



Intro  
Fast ♩ = 212

E5 N.C. D5 Db5 C5

*f*  
w/ dist.

TAB

9 7 0 12 10 11 9 10 10 8

E5 N.C. D5 Db5 C5 N.C. E5  
*Play 4 times*

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M. P.M. - - - - -

0 0 12 0 0 11 0 0 12 10 11 9 10 8 0 0 7 0 0 6 0 0 5 0 4 0 3 0 2 1

E5 N.C.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M.

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 5 3 4 2 0 5 3 4 2 0 5 3 4 2

B5

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - -

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 0 1 4 0 1 3 1 0 4 2

N.C.

P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. - - - P.M. P.M.

0 1 2 0 1 3 0 1 4 0 1 3 0 1 2 2 0 1 2 0 1 3 1 0 5 3 4 2 0 5 3 4 2 0 5 3 4 2

\* ♩ = 250      ♩ = 210

\*All  $\frac{3}{4}$  measures throughout song are rushed as shown here.

**§ Verse**

2nd & 3rd times, substitute Fill 1


N.C.(Em)

1. End of pas - sion play, — crum - bl - ing — a - way, —  
2., 3. See additional lyrics

I'm your source of self-destruction.

0 0 0 0 0 0 0 0 | 0 5/3 7/5 0 8/6 7/5 5/3 7/5 | 0 0 0 0 0 0 0 0 | 0 5/3 7/5 5/3 7/5

**Fill 1**



The musical notation for Fill 1 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, A4, G4, F#4, E4. The notes are beamed together in pairs. Below the staff, the text "P.M." is written, followed by a dashed line. Below the dashed line, there are two empty staves. At the bottom of the page, there is a row of eight circles, each containing a number. The first circle contains a "2" above a "0", and the other seven circles each contain a "0".



Veins that pump \_ with fear, \_ suck-ing dark - est clear, \_

P.M.----- P.M. P.M.-----

0 0 0 0 0 0 0 0 0 5/3 7/5 0 8/6 7/5 5/3 7/5 0 0 0 0 0 0 0 0 5/3 7/5 5/3 7/5

lead - ing on \_ your death's \_ con - struc - tion.

P.M.----- P.M. P.M.-----

0 0 0 0 0 0 0 0 0 5/3 7/5 0 8/6 7/5 5/3 7/5 0 0 0 0 0 0 0 0 5/3 7/5 5/3 7/5

(F#m)

Taste me; you \_ will see \_ more is all \_ you need. \_

P.M.----- let ring - P.M.-----

2 2 2 2 2 2 2 2 2 0 4 0 5 4 4 0 2 2 2 2 2 2 2 2 2 0 4 0 4 2

Ded-i - cat - ed to \_ how I'm kill - ing you. \_

P.M.----- let ring - P.M.-----

2 2 2 2 2 2 2 2 2 0 4 0 5 4 4 0 2 2 2 2 2 2 2 2 2 0 4 0 4 2

Pre-Chorus  
Slightly slower ♩ = 209

(B5) E5 D5 E5 Em B5 C5 B5

Come

P.M. -----| P.M. -----| P.M. -| P.M. -----|

2 2 2 2 2 2 2 2 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

C5 D#5 B5 E5 D5 E5 Em B5 C5 B5

crawl - ing fast - er. O -

P.M. -----| P.M. -----| P.M. -| P.M. -----|

8 8 8 8 8 6 9 7 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

C5 D#5 B5 E5 D5 E5 Em B5 C5 B5

bey your mas - ter. Your

P.M. -----| P.M. -----| P.M. -| P.M. -----|

8 8 8 8 8 6 9 7 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7

C5 D#5 B5 E5 D5 E5 Em B5 C5 B5

life burns fast - er. O -

P.M. -----| P.M. -----| P.M. -| P.M. -----|

8 8 8 8 8 6 9 7 9 7 0 0 0 7 5 9 7 7 9 9 10 9 10 7 7 7 7 10 8 9 7



Chorus  
Slightly faster ♩ = 214

B7 E5 N.C. F5 N.C. E5

bey your mas - ter, mas - ter. Mas - ter of pup - pets, I'm

P.M. -----|

7 5 4 4 7 6 2 2 3 3 2 0 0 0 0

F#5 G5 C5

pull - ing your strings, twist - ing your mind and

P.M. -----| P.M. -----|

4 2 0 0 0 5 3 5 3 0 0 0

B5 A5 D5

smash - ing your dreams. Blind - ed by me, you can't

P.M. -----| P.M. -----|

4 2 0 0 0 2 7 5 (5) 3 3 3

C5 B5 E5 D5

see a thing. Just call my name, 'cause I'll hear you

P.M. -----| P.M. -----| P.M. -----|

5 3 (5) 3 3 3 4 2 9 7 0 0 0 7 5 0 0 0 0

C5 E5 N.C. F5 N.C. E5

scream. \_\_\_\_ Mas - ter, mas - ter. Just call my name, 'cause I'll \_\_\_\_

P.M. ----|

To Coda 1 To Coda 2

F#5 C5 E5 N.C. F5 N.C.

\_\_\_\_ hear you scream. \_\_\_\_ Mas - ter, mas - ter.

P.M. ----|

**Interlude**  
**Tempo I** ♩ = 212  
N.C.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

B5 N.C.

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

*D.S. al Coda 1*

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|



# Coda 1

## Interlude

Slower ♩ = 104

F5 N.C. Em D

mas - ter.

*mf*  
dist. off  
let ring -----|

let ring -----

Cadd9 Asus2 B7(no3rd) B7/D# Em D

let ring -----| let ring -----|

\* w/ delay

\*Vol. knob swell

Cadd9 Asus2 B7(no3rd) B7/D# Em D

8va -----

w/ dist.  
delay off

Cadd9 Asus2 B7(no3rd) B7/D#

8va -----

**Guitar Solo**

Em D Cadd9

8va

*f*

loco

17 17 19 20 19 20 17 20 19 20 17 20 17 17 15 (15) (15)

Asus2 B7(no3rd) B7/D# Em

15 14 12 15 14 12 15 12 12 14 15 14 (14) (14) 12 14 12 14 12

let ring

1 1 1/2

D Cadd9 Asus2 B7(no3rd)

12 14 12 11 12 14 12 11 12 11 10 12 9 10 9 10 12 10 12 14 11 12 12 15 14

**Interlude**

B7/D# Em D Cadd9

8va

*mf*

11 12 11 12 10 19 17 19 15 17 17 14 15 15 15 15 17 14 15 15 12 13 13 13 13 15 12 13

Asus2 B7(no3rd) B7/D# Em D

8va

14 12 14 12 11 13 12 13 13 15 13 11 12 12 14 15 17 19 15 17 17 14 15 15 15 15 17 14 17 14 15



Em                      \*D/F#                      \*Cadd9/G

*loco*

*f*      *let ring* -----|      *let ring* -----|      *let ring* -----|

P.M. -----|      P.M. -----|      P.M. -----|

0 2 2 0      0 2 3 2 0 2 0 3      0 3 0 3 0 2 0

3      2 0      3

\*Bass plays note to right of slash.

[illegible]

**Bridge**

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Mas - ter, mas - ter, where's the dreams that I've \_\_\_ been af - ter?

P.M. -----

4 4 5 4 4 4 5 4 4 | 4 4 5 4 4 4 5 6  
2 2 3 2 2 2 3 4 | 2 2 3 2 2 2 3 4

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Mas - ter, mas - ter, prom-ised on - ly lies. —

P.M. — P.M. —

4/2 4/2 5/3 4/2 4/2 4/2 5/3 4 4 | 4/2 4/2 5/3 4/2 4/2 4/2 5/3 6/4

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, all I hear — or see — is laugh - ter.

P.M. — P.M. —

4/2 4/2 5/3 4/2 4/2 4/2 5/3 4 4 | 4/2 4/2 5/3 4/2 4/2 4/2 5/3 6/4

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, laugh-ing at — my cries. —

*poco accel.*

P.M. — P.M. —

4/2 4/2 5/3 4/2 4/2 4/2 5/3 4 4 | 4/2 4/2 5/3 4/2 4/2 4/2 5/3 6/4

Tempo II ♩ = 210

G5 F#5 N.C.

Fix me! —

P.S. *steady gliss.*

5/5 4/4 2/2

17



# Guitar Solo

N.C.(Em)

8va -----

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

17 12 13 12 17 12 13 12 17 12 13 12 17 12 13 12

8va -----

3 3 3 3

17 12 13 12 15 12 13 15 19 17 15 14 17 15 14 15

8va -----

15ma -----

3 3 3

17 15 14 17 19 17 15 14 17 15 14 16 14 4 (4) -3 1/2 -2 -5 1/2 +1

P.H. w/ bar

\*On original recording, string is pulled downward to fret edges during pull-off sequence from 17th fret.

15ma -----

loco

4 (4) -1 1/2 -2 1/2 2 4 4 (4) 2 2 2 4 2 4 4 2 4 2 4

P.M.

8va -----

7 10 8 7 10 8 7 10 8 7 8 10 7 7 7 10 8 7 10 8 7 8 12 10 8 8 12 10 8 10

(F#m)

8va-----

14 12 10 14 10/12 15 15 12/14 17 16 14 19 17 14 14 17 16 14 14 19 17 14

8va-----

17 16 14 14 19 17 14 17 16 14 19 17 14 14 14 17 1 14 17 1 14 17 1 14 17 1 14 1 1 1/2 14

8va-----

19 14 17 1/2 19 14 17 1 14 17 1 14 17 1 14 17 1 14 15 18 1 15 18 1 15 18 1 15 18 1

8va-----

B5

17 20 1 17 20 1 17 21 1 1/2 18 21 1 18 22 1 19 22 1 1/2 19 22 1 1/2 22 w/ bar (22) (22)

### Interlude

N.C.  
*loco*

B5



Tempo I ♩ = 212

N.C.(E5)

(C5)

First system of musical notation. The treble clef staff contains a melody with a repeat sign. The bass clef staff contains a bass line with a repeat sign. The notation includes fingerings (0, 2, 3, 4, 5) and a wavy line indicating a tremolo effect.

(E5)

Play 3 times

Second system of musical notation. The treble clef staff contains a melody with a repeat sign. The bass clef staff contains a bass line with a repeat sign. The notation includes fingerings (3, 2, 3, 5, 3, 2, 3, 2, 0, 0, 0, 0, 0, 0, 0, 0, 0, 2, 3, 0, 2, 3, 0, 2).

C5

E5

Third system of musical notation. The treble clef staff contains a melody with a repeat sign. The bass clef staff contains a bass line with a repeat sign. The notation includes fingerings (4, 5, 5, 3, 3, 3, 2, 3, 5, 3, 2, 3, 2, 2, 0, 3, 3).

N.C.

Fourth system of musical notation. The treble clef staff contains a melody with a repeat sign. The bass clef staff contains a bass line with a repeat sign. The notation includes fingerings (3, 2, 3, 5, 3, 2, 3, 2, 0, 1, 2, 0, 1, 3, 0, 1, 4, 0, 1, 3, 0, 1, 2, 2).

D.S. al Coda 2

Fifth system of musical notation. The treble clef staff contains a melody with a repeat sign. The bass clef staff contains a bass line with a repeat sign. The notation includes fingerings (0, 1, 2, 0, 1, 3, 1, 0, 5/3, 4/2, 0, 5/3, 4/2, 0, 5/3, 4/2, 5/3, 4/2, 0, 5/3, 4/2, 0, 5/3, 4/2).

Coda 2  
 Outro  
 Tempo II ♩ = 210  
 N.C.(Em)

\* Ah. \_\_\_\_\_  
 \*\*  
 mf  
 \*\*\*w/ delay

\*Whispered  
 \*\*Backwards gtr. arr. for gtr., next 16 meas.  
 \*\*\*Set for dotted quarter-note & dotted half-note regeneration.

8/12  
 7/11  
 (11)  
 14  
 15 (15) 12

12  
 14/15  
 14  
 14 12  
 17 16  
 15  
 14  
 14

8va  
 N.C.  
 E5  
 loco  
 delay off  
 P.M.  
 P.M.  
 (14)  
 17 15 14 17  
 15  
 5/4  
 3/2  
 0  
 5/4  
 3/2  
 0  
 5/4  
 3/2  
 0  
 2  
 2  
 0

Additional Lyrics

2. Needlework the way, never you betray,  
 Life of death becoming clearer.  
 Pain monopoly, ritual misery,  
 Chop your breakfast on a mirror.  
 Taste me; you will see more is all you need.  
 Dedicated to how I'm killing you.
3. Hell is worth all that, natural habitat,  
 Just a rhyme without a reason.  
 Neverending maze, drift on numbered days.  
 Now your life is out of season.  
 I will occupy, I will help you die.  
 I will run through you, now I rule you too.



**Intro**  
Moderately ♩ = 100

Bm Gmaj7 Bm

*mf*  
w/ clean tone  
let ring -----

**T**  
**A**  
**B**

2 4 2 0 3 4 0 2 4 2 0

Gmaj7 Bm D/A Gmaj7

let ring -----

4 0 0 2 4 2 0 0 4 0 0 4 0

3 3 2 3 0 3 3

N.C. Bm Gmaj7

let ring - - let ring - -

0 2 2 2 2 4 2 4 1 (4) 3 2 4 3 2 2 3

Bm Gmaj7 Bm

3 2 4 11 9 0 9 7 0 7 6 0 6 4 0 2 2/4 (4) 2/4 2 3





D/A Gmaj7 Esus2 F#5

let ring -----| let ring -----| let ring -----| let ring -----|

0 4 0 0 4 4 0 3 4 0 0 4 0 0 2 4 0 2 4

G5 A5 Dsus4 G

let ring -----| let ring -----| let ring -----|

3 5 0 3 5 7 5 7 0 7 7 0 5 4 4 0 3 0 4 4 0 3 0 0

Fadd9 Em Dsus4

let ring -----| let ring -----|

8 10 0 10 10 0 7 9 9 0 9 9 9 7 5 7 0 7 7 0

G Fadd9 Em N.C.(C5)

let ring -----|

5 4 4 0 3 0 4 4 0 3 0 0 8 10 0 10 10 0 7 9 9 0 9 3

Verse

Bm Gmaj7 Bm Gmaj7 D5/A

1. I can't re-mem-ber an - y - thing, \_ can't tell if this is true or \_ dream.  
2. See additional lyrics

let ring -----| let ring -----|

2 4 2 0 0 4 0 3 4 0 4 4 0 2 4 2 0 0 4 0 3 4 0 0

Bm D/A Gmaj7 N.C.

Deep down in-side I feel to scream. \_ This ter - ri - ble si - lence stops me.

let ring ----- let ring ----- let ring ----- let ring - let ring -

2 4 2 0 0 4 0 0 4 0 0 0 4 4 0 3 3 0 2 2 2

Bm Gmaj7 Bm Gmaj7 D5/A

Now that the war is through with me, \_ I'm wak-ing up, I can - not \_ see

let ring ----- let ring -----

2 4 2 0 0 4 0 3 4 0 4 4 0 2 4 2 0 0 4 0 3 4 0 0 0

Bm D/A Gmaj7 N.C.

that there's not much left of me. \_ Noth-ing is real but pain \_ now.

let ring ----- let ring ----- let ring ----- let ring - let ring -

2 4 2 0 0 4 0 0 4 0 0 4 4 0 3 4 0 0 4 0 0 2 2 2

**Chorus**  
Slightly faster ♩ = 104

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 N.C.

Hold my breath as I wish for death. \_ Oh please God, wake

*f* w/ dist.

5 3 2 0 4 2 2 0 5 3 4 2 2 2 0 4 2 4 6 4 2 2 0 3 4



Tempo I ♩ = 100

Dsus4

G

Fadd9

Em

1.

me. \_\_\_\_\_

*mf*  
dist. off  
let ring ----- let ring -

5 8 10 0 10 10 0 7 9 9 0 9 9 9 7

Dsus4

G

Fadd9

let ring ----- let ring -----

5 7 0 7 7 0 5 4 4 0 3 0 4 4 0 3 0 0 8 10 0 10 10 0

2.

Em

N.C.(C5)

Em

Guitar Solo

Dsus4

let ring ----- w/ slight dist.

7 9 9 0 9 3 7 9 9 0 9 10 7 7 7 10 10 8 7 9

G

Fadd9

Em

8va -----

7 8 7 7 (7) 7/10 8 7 10 7 8 7 8 17 14 15 14

Dsus4

G

Fadd9

8va -----

17 17 15 14 15 14 15 15 14 15 17 19 17 15 19 17 15 19 15 19 15 17 19 15

[illegible]

**Chorus**  
Tempo II ♩ = 104

G5 A5 B5 A5 G5 F#5 B5 A5 B5 C#5 B5 A5 B5 C#5

Now the world is gone, I'm just one. \_\_\_\_\_ Oh God, help me.

*loco*

*f*  
w/ dist.

5 3 2 0 4 2 2 0 5 3 4 2 4 2 2 0 4 2 6 4

G5      A5   B5   A5   G5   F#5   B5                      A5                      B5   C#5   B5   A5   B5   C#5  

 Hold      my breath as      I      wish      for      death. \_\_\_\_\_      Oh please      God,      help



Interlude  
Slightly faster ♩ = 110

me. \_\_\_\_\_

P.M. -----|

B C Am G B C

Am G B C Am G

B C Em D

B5 C5 Em D

P.M. P.M. P.M. P.M. P.M. -----|

5 3 2 0 4 2 2 0 5 3 4 2 9 7 9 12 12 12 12 16 16 16 16 17 14 14 14 14 15 9 7 9 12 12 12 12 9 7 9 12 12 12 7 5 5 7 7 7 5 0 4 4 4 5 4 (4) 2 4 2 4 2 5 3 5 3 5 3 5 3 0 5 7 5 7 5 7 0 4 4 4 5 4 (4) 2 4 2 4 2 5 3 5 3 5 3 5 3 0 5 7 5 7 5 7 0 4 4 4 5 4 (4)

B5 C5 C/E

P.M. P.M. P.M. -- P.M. P.M.

E5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

F5 E5 F5

Play 4 times

P.M. ----- P.M. ----- P.M. ----- P.M. -----

Bridge

E5 F5

Dark - ness im - pris - on - ing me, all that I see, ab - so - lute hor - ror.

See additional lyrics

P.M. ----- P.M. ----- P.M. ----- P.M. -----

E5 F5

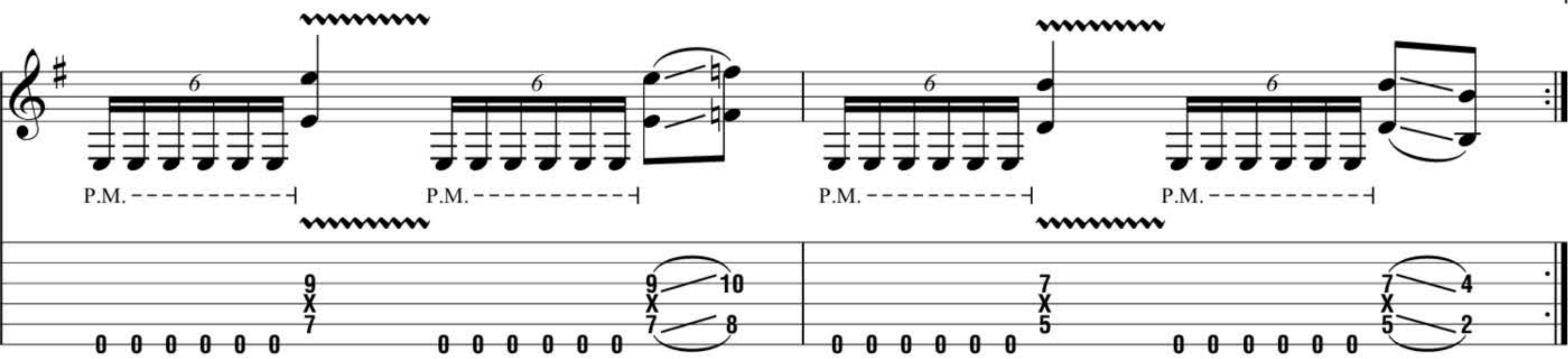
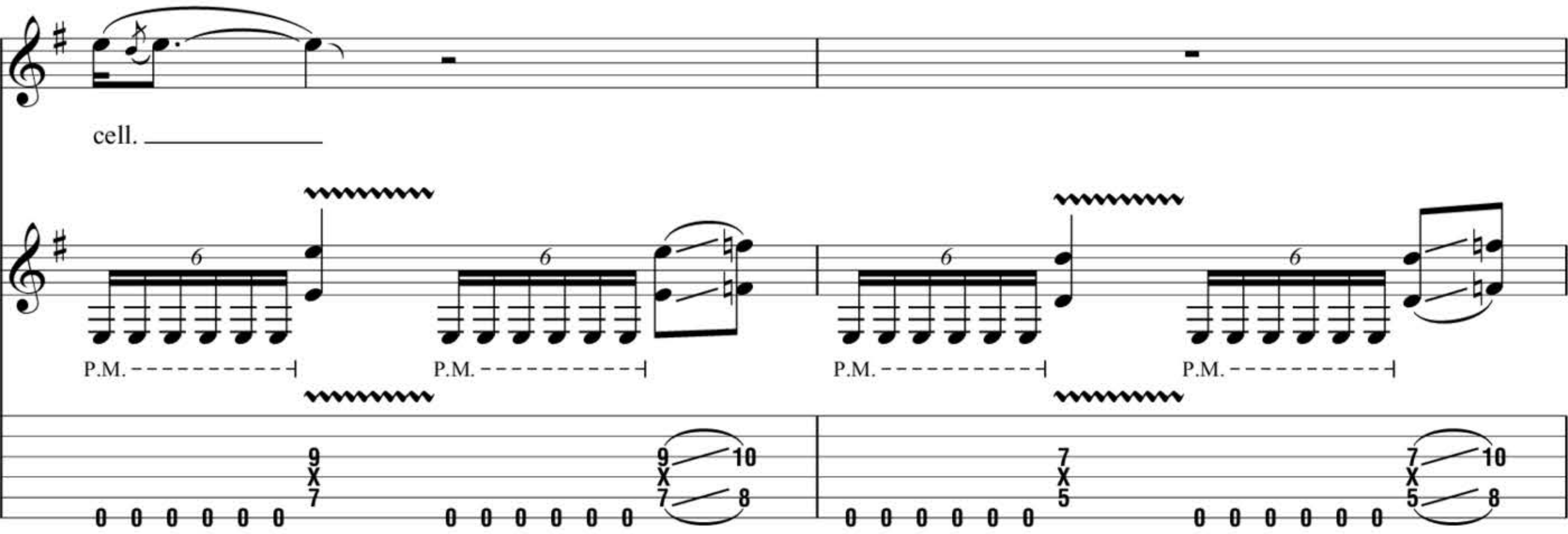
I can - not live. I can - not die. Trapped in my - self, bod - y, my hold - ing

P.M. ----- P.M. ----- P.M. ----- P.M. -----



1.  
N.C.(E5)

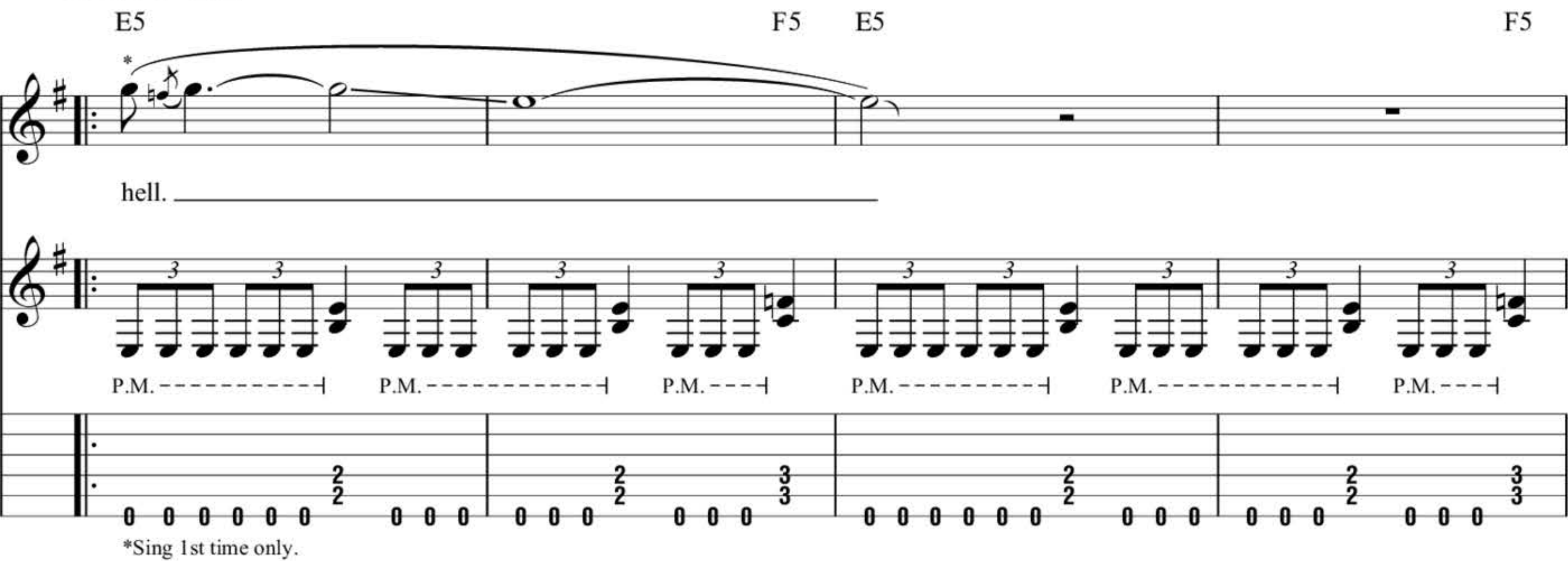
cell. \_\_\_\_\_



2.  
Interlude  
Faster ♩ = 222

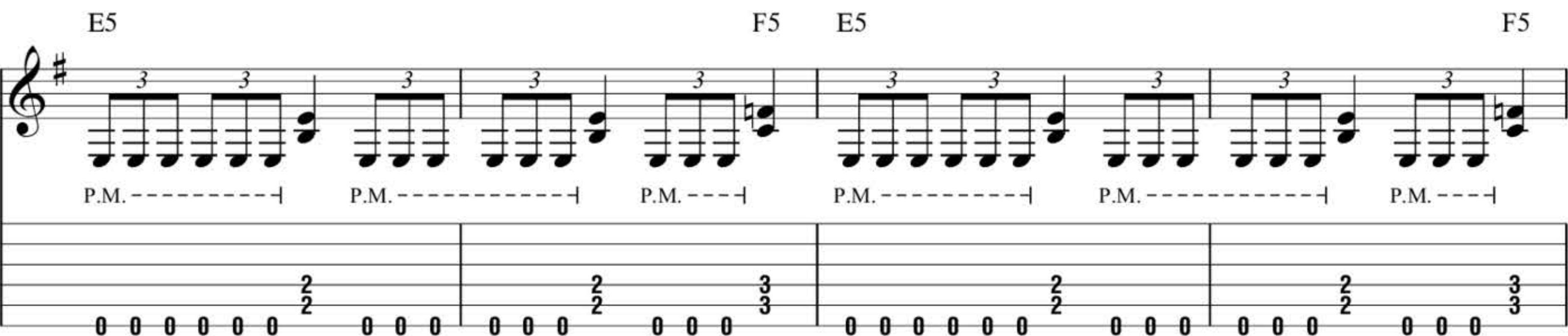
E5 F5 E5 F5

hell. \_\_\_\_\_



\*Sing 1st time only.

E5 F5 E5 F5







N.C.(E5)

8va

12 12 12 12 12 12 12 14 14 14 15 15 15 17 17 17 15 15 15 17 17 17 17

E5 F5

8va

22 22 22 (22) 10/17 15 17 15 17 15 17 19 15 17 15 17 15 17 19

G5 E5

8va

15 17 15 17 15 17 19 15 17 15 17 15 17 19 15 17 15 17 15 17 19 (0)

F5

8va

19 17 15 15 19 17 15 15 19 17 15 15 19 17 15 15 19 17 15 15 19 17 15

G5

8va

15 18 15 18 15 18 15 18 15 17 15 18 15 17 15 18 15 19 17 15 17 17 15 19 15

Ab5 F5 G5

8va

loco

Ab5 F5

G5 F5

P.M. ---

G5 F5

8va

P.M. ---

N.C.(G5)

8va

loco

P.M. ---



Interlude

E5

F5 N.C.(E5)

Play 4 times

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0  $\frac{2}{2}$  0 0 0  $\frac{2}{2}$  0 0 0  $\frac{3}{3}$  0 0 0 0 0 0 0 5 5 5

E5 F5

P.M. -----|

5 5 5 4 4 4 3 3 3 2 2 2

$\frac{1}{2}$  8 8 8 7 7 10 10 10 8 9 12 12 12 10

E5 F5 E5

slight P.M. -| slight P.M. -|

12 10 8 10 10 8 7 8 8 7 5 7 7 5 3 5 8 8 8 7 7 10 10 10

1.

F5 E5 F5

slight P.M. -|

8 9 12 12 12 10 12 10 8 10 10 8 7 8 8 7 5 7 7 5 8 5

2.

3.

F5 F5 E5

8 7 5 7 7 5 3 5 8 7 5 7 7 5 3 5 5 3 2 3 3 2 0 2

**Outro**

F5 E5 F5 *Play 4 times*

G5 E5 F5

G5 E5 F5 *Play 3 times*

E5 G5 E5

F5 E5

*Additional Lyrics*

2. Back in the womb it's much too real. In pumps life that I must feel,  
But can't look forward to reveal, look to the time when I'll live.  
Fed through the tube that sticks in me, just like a wartime novelty,  
Tied to machines that make me be. Cut this life off from me.

*Bridge* Landmine has taken my sight, taken my speech, taken my hearing,  
Taken my arms, taken my legs, taken my soul, left me with life in hell.



## Intro

Moderately ♩ = 140

N.C.(Am)

N.C.

*f* P.M. --| w/ dist. P.M. P.M. ----| P.M. Play 8 times

TAB

(Em)

Play 3 times

P.M. ----| P.M. ----| P.M. ----|

TAB

Play 4 times

Al - right.

TAB

Play 4 times

P.M. ----| P.M. ----| P.M. ----|

TAB

Verse  
N.C.(Em)

Play 4 times

\* 1. We're scan-ning the scene \_ in the

TAB

2., 3. See additional lyrics

Play 4 times

P.M. ----| P.M. ----|

TAB

\*Sing 4th time only.

cit - y to - night. We're look - ing for you — to start up a fight.

P.M. -----| P.M. -----|

0 0 0 0 7 6 5 7 0 0 0 0 0 0 0 0 0 0 0 0 7 6 5 7

There's an e - vil feel - ing in our — brains, — but it's noth - ing new. You know it

P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 7 6 5 7 0 0 0 0 0 0 0 0 0 0

**Pre-Chorus**  
N.C.(Am7)

drives us in - sane. — Run - ning. On our way. Hid - ing. You will pay.

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 7 6 5 7 || 5 5 0 0 0 5 5 7 5 5 5 0 0 0 5 5 7 5 5

N.C. (Am7)

Dy - ing one thou-sand deaths. Run - ning. On our way.

P.M. -----| P.M. -----|

5 5 0 0 0 5 5 7 5 7 5 7 6 5 7 6 5 5 0 0 0 5 5 7 5 5



N.C.

Hid - ing. You will pay. Dy - ing one thou-sand deaths. \_

P.M. -----|

P.M. -----|

5 0 0 0 5 7 5 5 0 0 0 5 7 5 9 7 9 7 9 8 7 5

**Chorus**

G5 F#5 F5 E5

Search-ing. \_\_\_\_\_ Seek and de - stroy.

P.M. -----|

9 7 9 7 9 8 7 5 12 10 11 10 9 8 9 7 0 0 0 0 0 0 0

1.

4th time, To Coda 1

6th time, To Coda 2

G5 F#5 F5 E5

Search-ing. \_\_\_\_\_ Seek and de - stroy.

P.M. -----|

P.M. -----|

0 0 0 0 0 0 0 0 12 10 11 10 9 8 9 7 0 0 0 0 0 0 0

2.

E5 N.C.(Em)

stroy.

P.M. -----|

P.M. -----|

P.M. -----|

0 0 0 0 0 0 0 0 9 7 0 0 0 5 7 5 7 0 0 0 0 7 5 7 6

*D.S. al Coda 1*  
(take repeat)

2. There is

P.M. -----|

P.M. -----|

P.M. -----|

P.M. -----|

0 0 0 0 5 7 5 7

0 0 0 0 7 5 7 6

0 0 0 0 5 7 5 7

0 0 0 0 7 5 7 6

**⊕ Coda 1**

**Faster** ♩ = 208

N.C.

## Interlude

N.C.(Am)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style. Below the staff, there are four measures of lyrics: 'P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M. P.M. - - | P.M. - - | P.M. - - - - | slight P.M. |'. The notes are mostly quarter and eighth notes, with some rests. The first measure has a treble clef and a key signature of one sharp. The second measure has a key signature change to one sharp. The third measure has a key signature change to one sharp. The fourth measure has a key signature change to one sharp. The fifth measure has a key signature change to one sharp. The sixth measure has a key signature change to one sharp. The seventh measure has a key signature change to one sharp. The eighth measure has a key signature change to one sharp. The ninth measure has a key signature change to one sharp. The tenth measure has a key signature change to one sharp.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The melody is divided into four measures, each with a specific fingering or articulation instruction: 'P.M. - - †', 'P.M. - - †', 'P.M.', and 'P.M. - - †'. The second system continues the melody with two more measures, each with a 'P.M.' instruction. The final measure of the second system is marked with a double bar line and a repeat sign. The third system is a bass line, written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' placed below the notes. The bass line is divided into four measures, each with a specific fingering or articulation instruction: '5 0 0 7 0 0 7 0', '5 5 0 0 7 0 0 7 0', '4 4 0 0 7 0 0 7', and '3 2 0 3 2 0 3 2 0'. The final measure of the third system is marked with a double bar line and a repeat sign.





8va-----

*loco*

11 16 12 11 14 \ 13 11 9 \ 7 7 10 7 10 7 10 7

10 7 10 7 9 7 9 9 9 9 (9)

P.M. -----|

7 9 7 9 7 0 0

5 7 5 7/9 7 9 7 9 7 9

7 9 9 (9) 7 9 7 (7) 9

7 9 9 7 10 7 9 7 9

7 9 (9) 7 9 (9) 6/14 12

15 12 15 12 12 15 12 15 12 12 15

15 12 15 12 15 15 12 15 12

P.M. P.M. ----|

15 12 15 12 15 12 14 12 14 12 14 12 14 12 14 12 \ 10 10 / 12



3

P.M. -----|

14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 15 12 15 12 15 12 15 12 14 12 14 12 15 12 14 12

Tempo I ♩ = 140

A5

P.M. -----| P.M. -----| P.M. ---|

3 2 0 3 2 0 3 2 3 2 0 3 2 0 3 2

Interlude

N.C.(Am)

N.C.

Play 8 times

P.M. ---| P.M. P.M. -----| P.M.

7 8 7 7 8 7 0 8 7 5 7 5 7 8/9 7 9 7 9 8 7 5

(Em)

Play 3 times

P.M. -----| P.M. -----| P.M. -----|

5 7 5 7 7 5 7 6 5 7 5 7

D.S. al Coda 2  
(take repeat)

⊕ Coda 2

E5

G5

3. Our

P.M. -----|

0 0 0 0 7 5 7 6

stroy, \_\_\_\_\_ ha, ha, ha, ha.

P.M. -----|

9 7 0 0 0 0 0 0 0 0 0 0 0 0 12 10

**Outro**

F#5 F5 E5 G5 F#5 D5

P.M. ---| P.M. ---| P.M. -----| P.M. ---| P.M. ---|

11 9 0 0 11 9 10 8 0 0 10 8 9 7 0 0 0 0 0 0 12 10 11 9 0 0 11 9 7 5 0 0 7 5

1., 2., 3. 4.

E5 G5 E5 E5 G5

P.M. -----| P.M. -----| steady gliss. P.M. ---| P.M. ---| P.M. ---|

9 7 0 0 0 0 0 0 12 10 9 7 0 0 0 0 0 12 0 0 2 2 0 0 5 3 0 0

F#5 G5 A5 G5 E5 G5 F#5 G5 A5 G5

Play 7 times

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

4 2 0 0 5 3 0 0 7 5 5 3 0 0 2 2 0 0 5 3 0 0 4 2 0 0 5 3 0 0 7 5 5 3 0 0

N.C. E5 Em7

P.M. -----|

9 7 9 7 9 8 7 5 9 7 9 7 9 8 7 5 9 7 9 7 9 8 7 5 12 12 10 0 0 0 0 0

### Additional Lyrics

2. There is no escape and that's for sure.  
This is the end; we won't take any more.  
Say goodbye to the world you live in.  
You always been takin' and now you're givin'.
3. Our brains are on fire with the feeling to kill,  
And it won't go away until our dreams are fulfilled.  
There is only one thing on our minds.  
Don't try running away, 'cause you're the one we will find.



**Moderately** ♩ = 118

[illegible]

The musical score for "The Wind" by The Beatles is presented in two systems. The top system shows the guitar part on a treble clef staff with a key signature of one sharp (F#). The guitar part begins with a whole note chord E5, followed by a triplet of eighth notes F#5, G5, and F#5, and then a triplet of eighth notes F5, E5, and G5. The guitar part then continues with a series of eighth notes: F#5, F5, E5, G5, F#5, F5, E5, G5, F#5, F5, E5, F#5, G5, and A5. The bottom system shows the bass part on a bass clef staff. The bass part begins with a whole note chord E5, followed by a triplet of eighth notes F#5, G5, and F#5, and then a triplet of eighth notes F5, E5, and G5. The bass part then continues with a series of eighth notes: F#5, F5, E5, G5, F#5, F5, E5, G5, F#5, F5, E5, F#5, G5, and A5. The fret numbers for the guitar part are: 2, 4, 4, 4, 4, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 4, 5, 2. The fret numbers for the bass part are: 2, 4, 4, 4, 4, 2, 5, 4, 3, 2, 5, 4, 3, 2, 5, 4, 3, 2, 4, 5, 2.

E5 G5 F#5 F5 E5 G5 F#5 F5 E5 G5 F#5 F5 E5 F#5 G5 B5 E5

P.M. - - - - -

2 0 5 3 4 2 3 1 2 0 5 3 4 2 3 1 2 0 5 3 4 2 3 1 2 0 4 2 5 3 4 2 2 0

N.C. E5

P.M. -----

G5 C5 A5 E5 G5 E5 A5

P.M. ----- P.M. ----- P.M. -----

E5 G5 Bb5 F#5 E5 G5 E5 A5 E5 G5 Bb5 F#5 F5

P.M. ----- P.M. ----- P.M. ----- P.M. ----- P.M. --

Verse

E5 G5

1. Make his fight on the hill in the ear - ly day, con-stant chill deep in -  
2. See additional lyrics

N.C. E5

side. Shout-ing gun, on they run through the end - less grey.



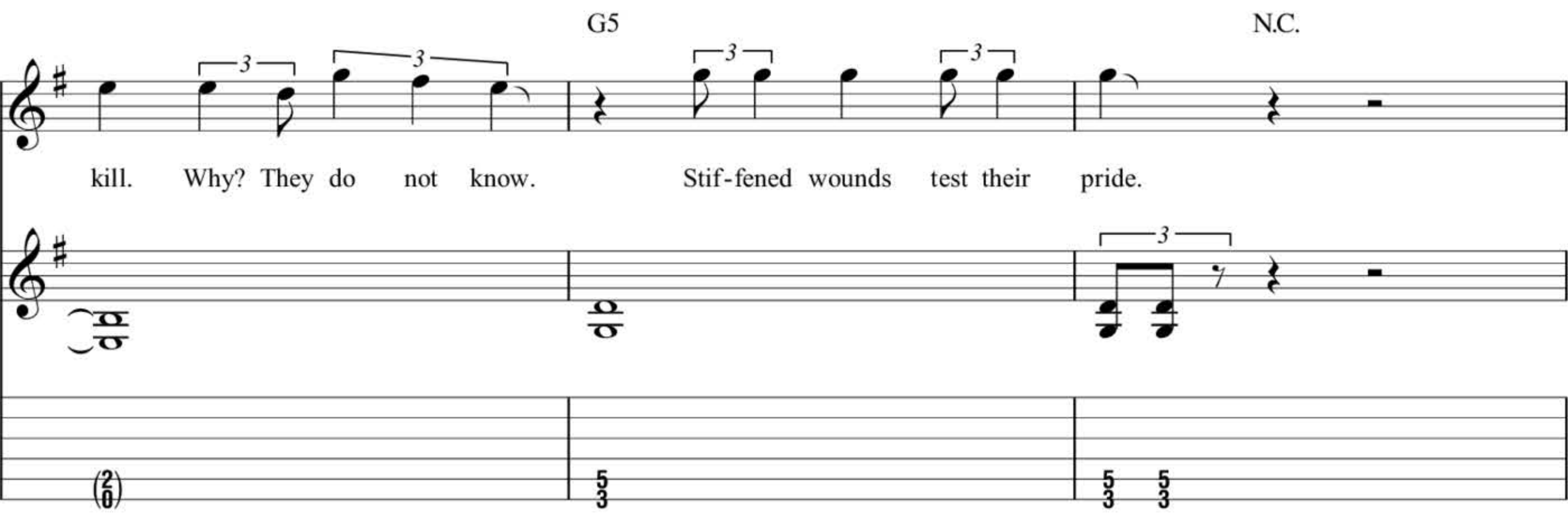
G5 C5 A5 E5

On they fight, for they're right. Yes, but who's to say? For a hill men would



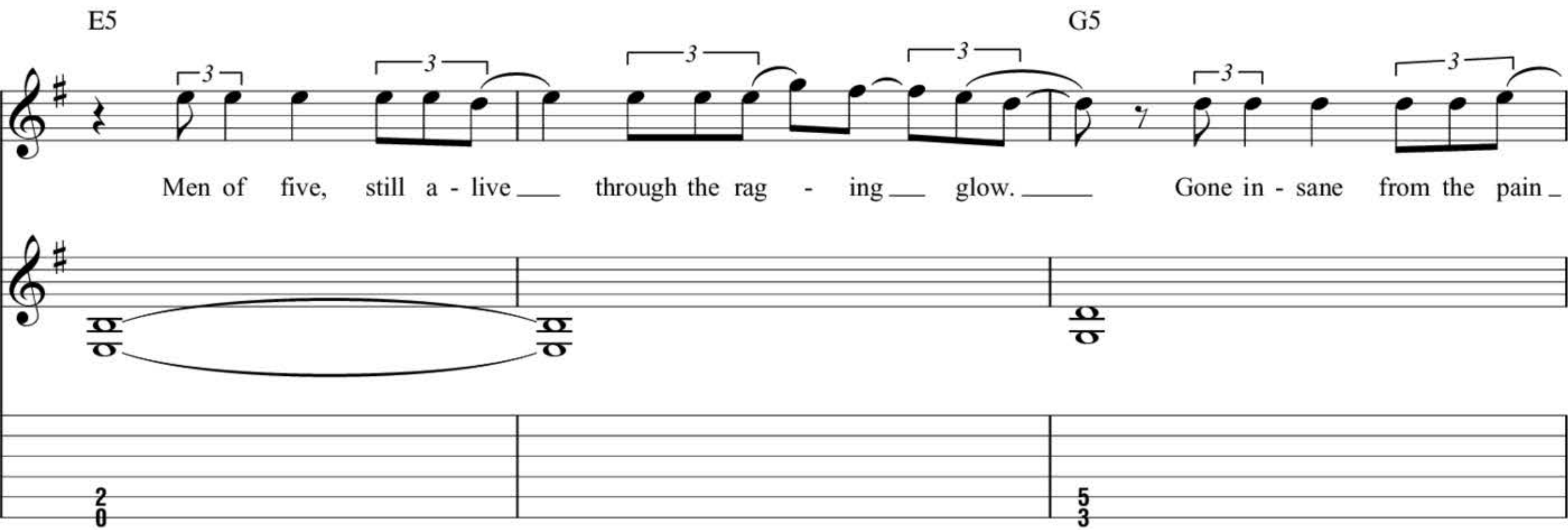
G5 N.C.

kill. Why? They do not know. Stif-fened wounds test their pride.



E5 G5

Men of five, still a - live through the rag - ing glow. Gone in - sane from the pain -

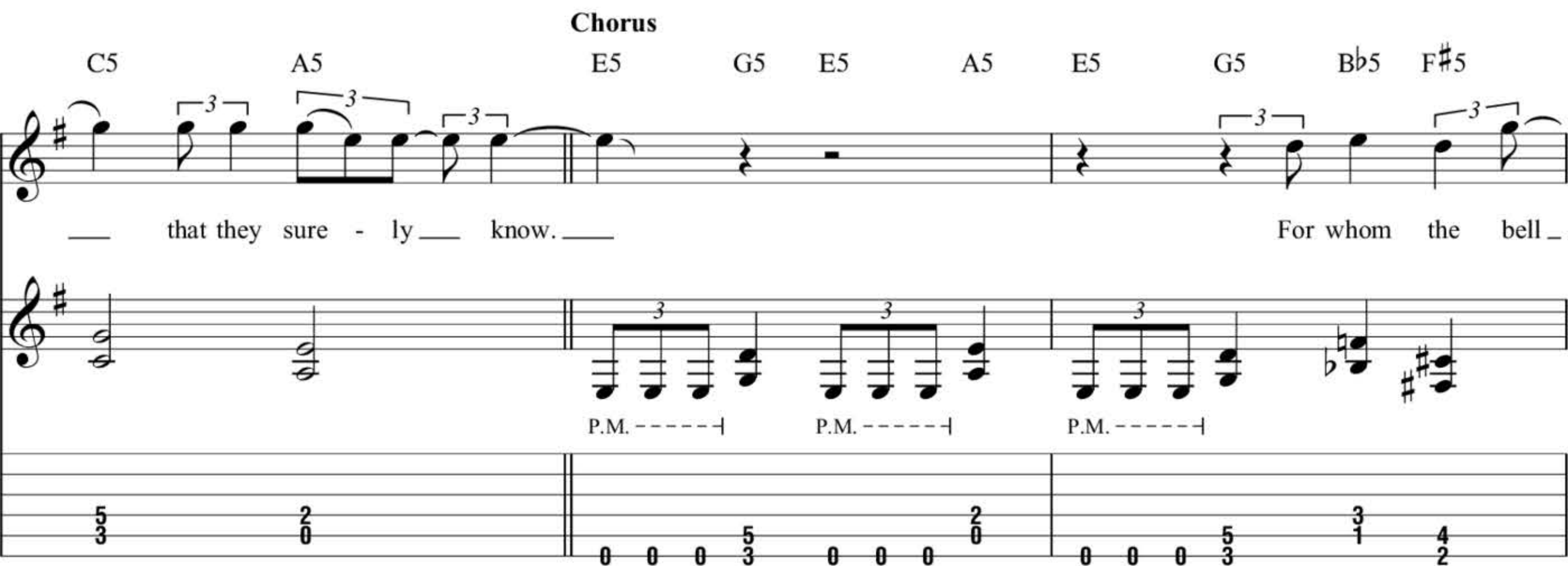


**Chorus**

C5 A5 E5 G5 E5 A5 E5 G5 Bb5 F#5

that they sure - ly know. For whom the bell -

P.M. -----| P.M. -----| P.M. -----|



E5 G5 E5 A5 E5 G5 Bb5 F#5 F5 E5 G5 E5 A5

— tolls. — Time march - es on

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 5 3 0 0 0 2 0 0 0 5 3 0 0 3 1 4 2 3 1 0 0 0 5 3 0 0 0 2 0

*To Coda* ⊕

E5 G5 Bb5 F#5 E5 G5 E5 A5 E5 G5 Bb5 F#5 F5

for whom the bell — tolls. —

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

0 0 0 5 3 3 1 4 2 0 0 0 5 3 0 0 0 2 0 0 0 5 3 0 0 0 3 1 4 2 3 1

**Interlude**

E5

P.M. -----| P.M. -----|

12 14 11 12 14 11 12 14 11 12 14 10 9 7 0 12 14 11 12 14 11 12 14 11 12 14 10

G5 E5 B5

P.M. -----|

12 10 5 3 5 3 5 3 5 3 12 14 11 12 14 11 12 14 11 12 14 10 4 2



G5 E5 B5

P.M. -----|

12 10 5 5 5 5 5 5 5 12 14 11 12 14 11 12 14 11 12 14 10 4 2

[illegible]

Repeat and fade

E5 F#5 E5 F#5 G5 E5 F#5 E5 F#5 G5

0 11/9 11/9 0 11/9 11/9 12/10 12/10 0 11/9 11/9 0 11/9 11/9 12/10 12/10

2. Take a look to the sky just before you die. It's the last time you will.  
Blackened roar, massive roar fills the crumbling sky. Shattered goal fills his soul with a ruthless cry.  
Stranger now are his eyes to this mystery. Hears the silence so loud.  
Crack of dawn, all is gone except the will to be. Now they see what will be, blinded eyes to see.

Intro  
Moderately ♩ = 94

\*Em

*mf*  
w/ clean tone & chorus  
let ring throughout

Harm. ----|

Harm. ----|

TAB

0 12 3 3 5 3 2 12 12 2 2 3 2

\*Chord symbols reflect overall harmony.

Harm. -|

Harm. -|

Harm. -|

Harm. ----|

0 12 12 12 12 12 12 12 12

Em(add9) C/E Dsus4/E Aadd11 G Aadd11

0 2 4 0 0 3 5 0 0 5 7 0 5 4 0 (4)/2 2 0 (2)/4 3/5 0

Em(add9) C Dsus4 Aadd11 G Aadd11

*f* *sim.*

0 2 4 0 0 3 5 0 0 5 7 0 5 4 0 5/3 2 0 3/5 0



Em(add9) C Dsus<sup>2</sup> Aadd11 G D/F#

0 2 4 0 | 0 3 5 0 | 0 5 7 0 | 5 4 0 | 5 3 2 | 3 5 0

**Guitar Solo**  
Em(add9) C Dsus<sup>2</sup> Aadd11 G Aadd11

w/ dist. & delay  
chorus off  
P.M. - - - -

8va - - - - -

12 14 16 12 | 14 14 12 | 14 16 | 15 17 | 15 17 | 17 | (17)

Em(add9) C Dsus<sup>2</sup> Aadd11 G D/F#

8va - - - - -

loco

19 20 19 20 15 17 | 17 19 | 17 19 17 | 14 15 | 17 15 13 | 12 | 12 13 12 | 14 | 12 11 | 12 | 14

Em(add9) C Dsus<sup>2</sup> Aadd11 G Aadd11

8va - - - - -

loco

12 14 | 16 17 | 19 19 | 17 | 16 (16) 14 14 | 15 | 17 17 15 14 | 17 15 14 | 16 14

Em(add9) C Dsus<sup>2</sup> Aadd11 G D/F#

12 (12) | 14 14 13 | 12 | 10 12 10 8 | 7 | (7) | 11 14 | 9 | 12 | 11

Verse

2nd time, substitute Fill 1

Em(add9)

C

Dsus<sub>2</sub>

Aadd11

G

Aadd11



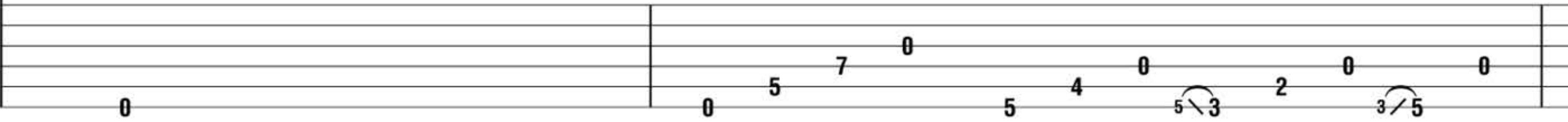
1. Wel-come to where time stands still.

No one leaves and no one will.

2. See additional lyrics



dist. & delay off  
w/ chorus  
let ring throughout



Em(add9)

C

Dsus<sub>2</sub>

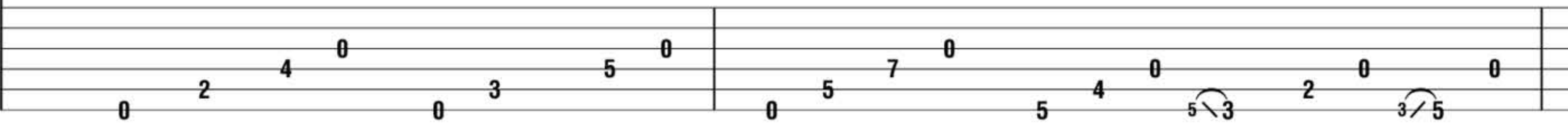
Aadd11

G

D/F#



Moon is full, nev-er seems to change. Just la-beled men-tal-ly de-ranged.



Em(add9)

C

Dsus<sub>2</sub>

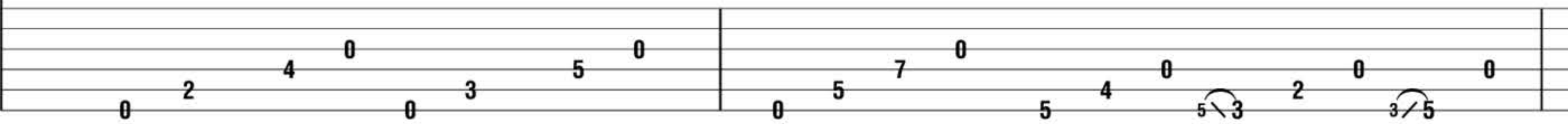
Aadd11

G

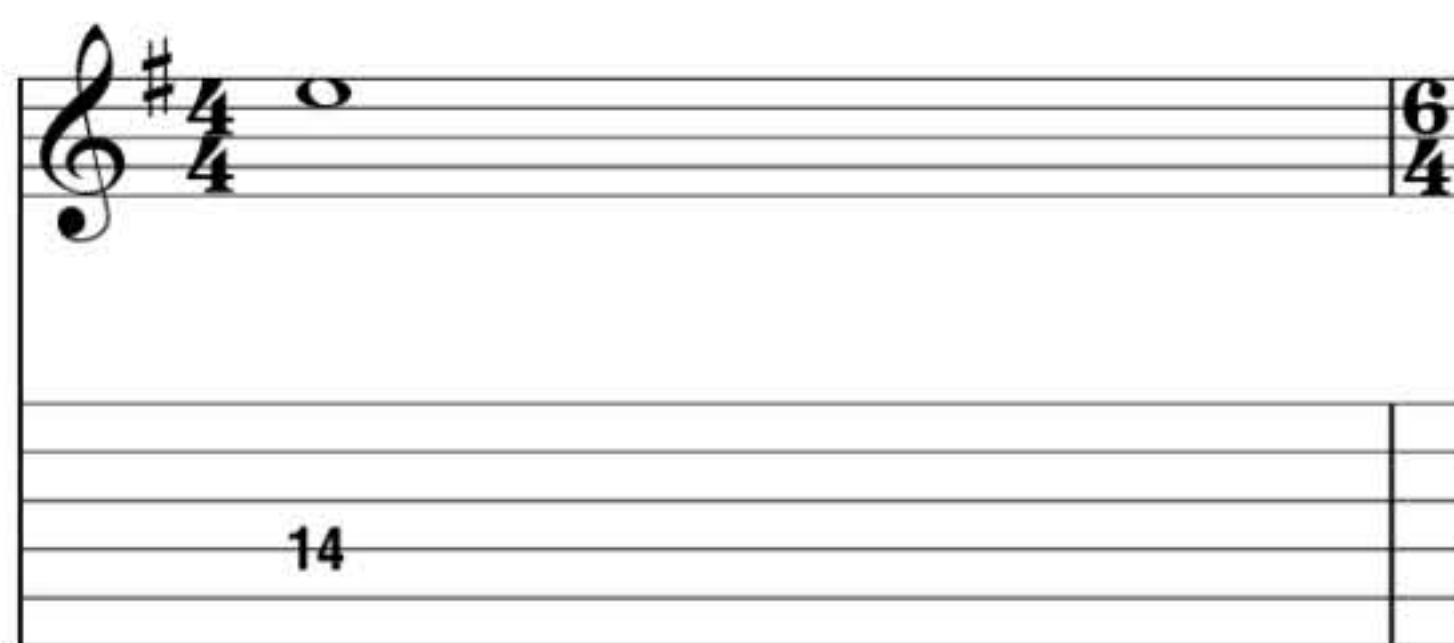
D/F#



Dream the same thing ev-'ry night; I see our free-dom in my sight.



Fill 1





Em(add9) C Dsus<sup>2</sup> Aadd11 G D/F#

No locked doors, no win-dows barred, \_ no things to make \_ my brain seem \_ \_ scarred. \_

0 2 4 0 0 3 5 0 0 5 7 0 5 4 0 5 3 2 0 3 5

**Pre-Chorus**  
Slightly faster ♩ = 96

Em(add9) C Dsus<sup>2</sup> Aadd11 G Aadd11

Sleep, my friend, and you will see \_ that dream is my re - al - i - ty. \_ They

*See additional lyrics*

w/ dist. chorus off P.M. --- P.M. --- P.M.

2 2 4 4 2 2 5 5 2 2 7 7 7 7 5 5 5 7 7

Em(add9) C Dsus<sup>2</sup> Aadd11 G Aadd11

keep me locked \_ up in \_ this cage. \_ Can't they see it's why my brain says rage? \_

*poco accel.*

P.M. --- P.M. -- P.M. steady gliss. --

2 2 4 4 2 2 5 5 2 2 7 7 7 5 5 5 5 7 5 5 5 4 3 2

**Chorus**  
Slightly faster ♩ = 102

E5 G5 F#5 C5 B5 C5 B5 N.C.

San - i -

P.M. -- P.M. -- P.M. -- P.M. ---

2 X X 5 4 X X 5 4 X X 0 2 0 3 2 0 3 2 1

E5 G5 F#5 C5 B5 C5 B5 N.C. F5

tar - i - um, — leave me

P.M. --| P.M. --| P.M. --| P.M. -----| P.M. --|

2 0 X X 5 3 4 2 X X 5 3 4 2 2 2 2 2 2 2 3 2 3 2 3 1

E5 G5 F#5 C5 B5 C5 B5 N.C.

be. San - i -

P.M. --| P.M. --| P.M. --| P.M. -----|

2 0 X X 5 3 4 2 X X 5 3 4 2 0 2 0 3 2 0 3 2 1

To Coda  Tempo I ♩ = 94

E5 G5 F#5 C5 B5 C5 B5

tar - i - um, — just leave me a - lone.

P.M. --| P.M. --| P.M. --|

2 0 X X 5 3 4 2 X X 5 3 5 4 4 2

Guitar Solo

Em(add9) C

8va -----

w/ delay

3 7 5 5 7 9 7 7 10 14 12 12 14 16 14 17 19 20 17 19 19 17

6 4



Dsus<sub>4</sub><sup>2</sup> Aadd11 G Aadd11 Em(add9) C

8va

grad. release

14 15 14 17 14 15 14 15 14 14 15 14 12 12 15 (15) 15 (15)/ 14 15

Dsus<sub>4</sub><sup>2</sup> Aadd11 G D/F#

8va

loco

17 15 14 15 14 15 14 17 14 15 17 14 15 14 16 14 16 14 12 14 12 16 12 16 14 12 16

Em(add9) C Dsus<sub>4</sub><sup>2</sup> Aadd11 G Aadd11

12 14 17 15 17 15 14 15 14 12 10 12 10 8 10 8 7 7 7 9 7 9 9/11 9

Em(add9) C Dsus<sub>4</sub><sup>2</sup> Aadd11 G D/F#

D.S. al Coda

9 7/9 9 9 9 9 7 5 (5) 7/12 11 14 7/10 9 12 7/12 11

⊕ Coda

B5 N.C.

just leave me a - lone.

P.M.

4 4 2 0 2 0 3 2 0 3 2 1

San - i - tar - i - um, \_\_\_\_\_

just leave me a - lone. \_\_\_\_\_

**Interlude**  
N.C.(E5)

*Play 3 times*



Bridge

D5 E5 D5 E5 D5

Fear of liv - ing on, — na - tives get - ting rest -

0 2 2 2 0 0 2 7 7 5 5

E5 F5 D5 E5 C5 B5

- less now, — mu - ti - ny in — the air. — Got some death — to do. —

0 2 3 3 1 1 0 2 5 5 3 2 4 2 4 2

D5 E5 D5 E5 D5

— Mir - ror stares — back hard. — “Kill,” it’s such — a friend -

0 2 2 2 0 0 2 7 7 5 5

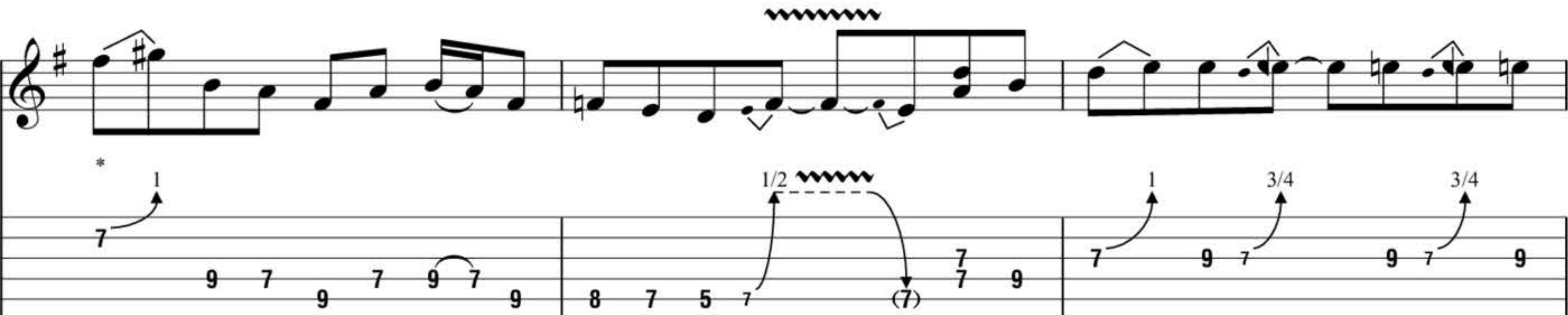
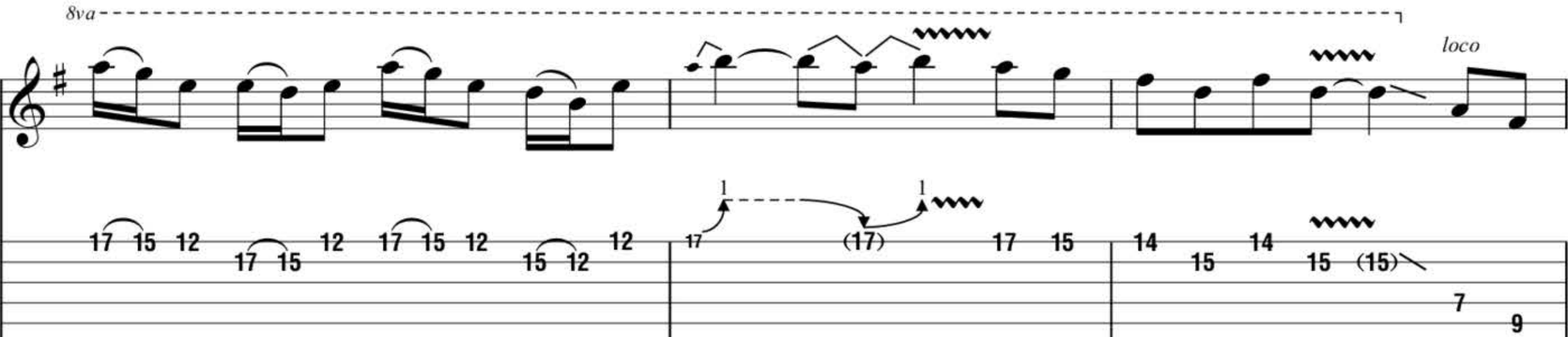
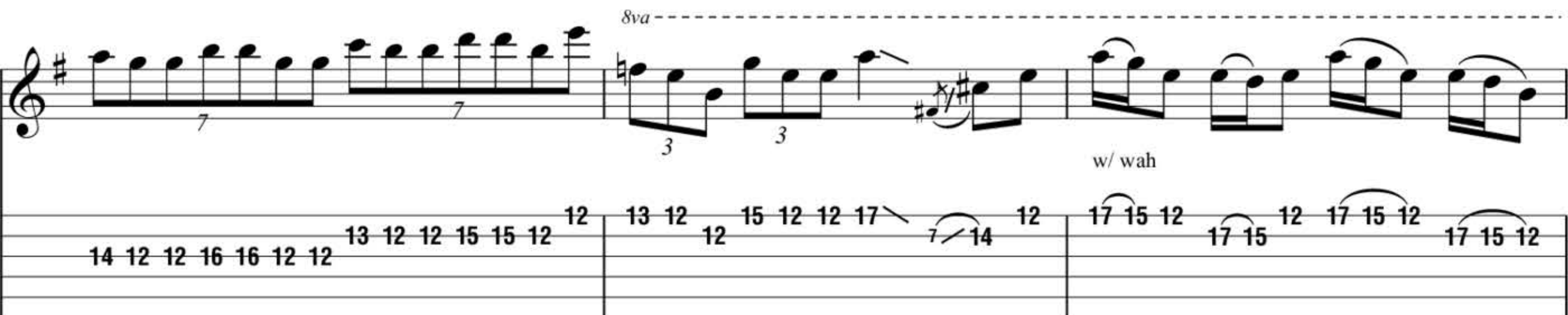
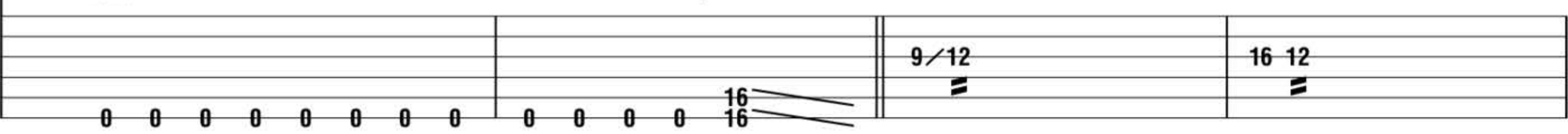
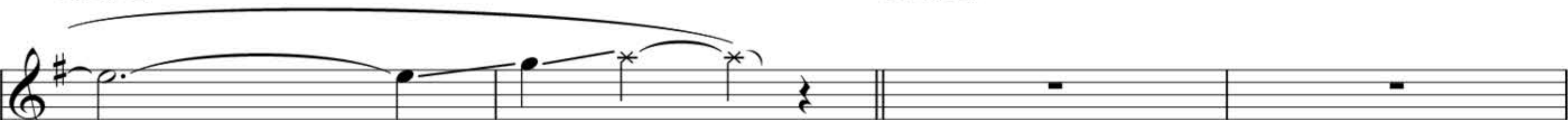
E5 F5 D5 E5 C5 B5

- ly word. — Seems the on - ly way — for reach - ing out — a - gain. —

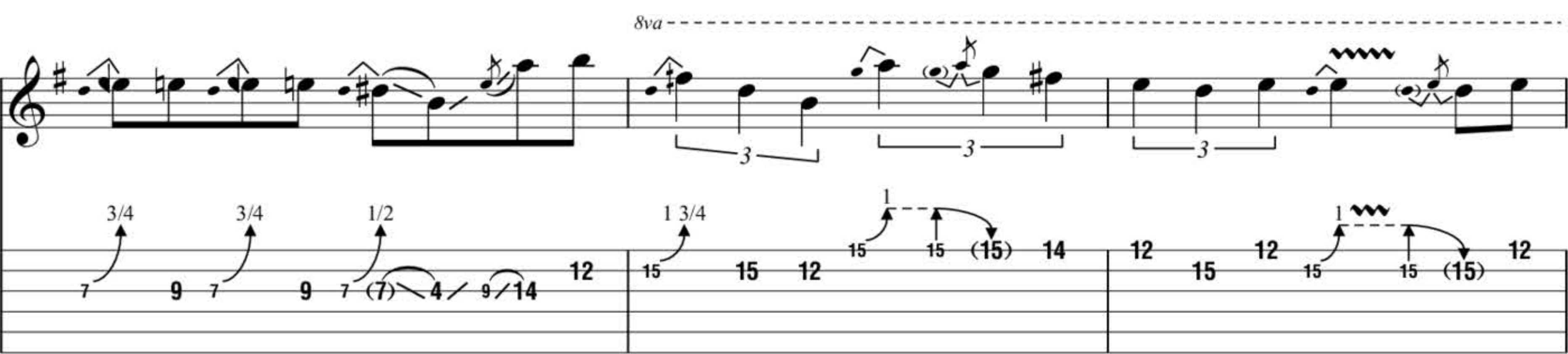
0 2 3 3 1 1 0 2 5 5 3 2 4 2 4 2

N.C.(E5)

Guitar Solo  
N.C.(E5)



\*On original recording, string is bent downward to fret edge, hitting 8th fret while bent 1/2 step.





8va

15 14 12/14 17 15 14/15 19 17 16/18 21 19 22 22 19 22 22 22 (22)

**Interlude**

D5 E5 N.C. D5 E5 D5 N.C.

*loco*

delay & wah off

0 2 2 2 2 0 2 0 0 2 7 7 7 5 7 7 9 9 9 7 9 9

D5 E5 D5 E5 D5

P.M. - - - - -

0 2 2 2 2 0 2 7 7 7 5 7 7 9 9 9 7 9 9

E5 F5 D5 E5 C5 B5

P.M. - - - - -

10 9 8 8 8 8 10 8 10 8 7 7 9 9 9 7 9 9

D5 E5 D5 E5 D5

P.M. - - - - -

7 0 2 7 7 7 5 7 7 9 9 9 7 9 9

E5 F5 D5 E5 C5 B5

P.M. -----| P.M. --|

10 9 8 8 8 10 8 10 8 7 (7) 3 6 6 6 7 9 10

D5 E5 D5 E5 D5

P.M. --| P.M. --|

(10) (10) 5 10 10 10 9 10 10 12 (12) 8 12 12 12 9 9 9

E5 F5 D5 E5 C5 B5

P.M. -----| P.M. --|

10 9 10 10 10 10 12 10 12 10 10 (10) 5 9 9 9 10 9 10

1.

2.

Guitar Solo

B5 D5 E5 D5 E5 D5

P.M. --| w/ delay

9 9 9 10 9 3 7 7 7 7 6 7 (7) 9 10 12

E5 F5 D5 E5 C5

P.M. --|

12 12 12 10 12 12 14 14 12 14 14 14 12 14 14 14



B5 D5 E5

P.M. ---| P.M. ---| P.M. ---|

12 12 14 14 12 12 (12) 12 (12) 14 14 12 14 14 12 14 12

D5 E5 D5 E5 F5

8va loco

14 12 12 15 15 12 15 12 15 12 15 12 15 12 14 12 14 12 14

D5 E5 C5 B5

14 (14) 12 14 14 (14) 12 14 14 (14) 12 14 14 (14) 12 X 14 (14) 11 11 11 12 14 16

Outro

D5 E5 D5 E5 D5

16 (16) 21 21 13 13

steady gliss. delay off

E5 F5 D5 E5 C5 B5

0 2 3 3 13 13 0 2 5 5 5 4 4 4

$\text{♩} = 180$   $\text{♩} = 204$   $\text{♩} = 172$

D5 E5 D5 E5 D5

P.M. -----|

0 2 2 2 2 2 0 2 7 7 7 7

$\text{♩} = 188$   $\text{♩} = 164$   $\text{♩} = 182$   $\text{♩} = 150$

E5 F5 D5 E5 C5 B5

P.M. -----|

0 2 3 3 3 3 0 2 5 5 4 4 4 4

$\text{♩} = 140$

A5 G5 F#5

P.M. -----|

4 4 4 4 4 4 2 0 5 4

Free time

Em

P.M. -----|

0 2 4 0 0 2 4 0

### Additional Lyrics

2. Build my fear of what's out there; cannot breathe the open air.  
 Whisper things into my brain, assuring me that I'm insane.  
 They think our heads are in their hands, but vi'lent use brings vi'lent plans.  
 Keep him tired; it makes him well. He's getting better; can't you tell?

*Pre-Chorus* No more can they keep us in. Listen, damn it, we will win.  
 They see it right, they see it well, but they think this saves us from our hell.



**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:  
F  
D  
B  
G  
E  
C  
A  
F

Strings:  
high  
E  
B  
G  
D  
A  
E  
low

4th string, 2nd fret      1st & 2nd strings open,  
played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

## Additional Musical Definitions

(*accent*)

- Accentuate note (play it louder).

(*staccato*)

- Play the note short.

*D.S. al Coda*

- Go back to the sign (§), then play until the measure marked "*To Coda*," then skip to the section labelled "**Coda**."

*C. al Fine*

- Go back to the beginning of the song and play until the measure marked "*Fine*" (end).

Fill

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

- Harmony is implied.

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



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E C A F

Strings: high E B G D A low E

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

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Battery

Creeping Death

Fade to Black

For Whom the Bell Tolls

Master of Puppets

One

Seek & Destroy

Welcome Home (Sanitarium)